LOYOLA UNIVERSITY BULLETIN

Volume XXIII September, 1941 No. 7

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art, Inc.

SESSION BULLETIN

1940 - 1941

SESSION ANNOUNCEMENTS

1941 - 1942

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS, LA.

LOYOLA UNIVERSITY BULLETIN

Vol. XXIII September, 1941 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art, Inc.

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue

New Orleans, La.

1941 - CALENDAR - 1941

JANUARY

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1942 - CALENDAR - 1942

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DECEMBER

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SESSION CALENDAR—1941-1942

First Semester

1941

Sept. 8, 9, Monday, Tuesday — Examinations for Entrance and Removal of Conditions.

Sept. 8-15 — Freshman Week: Testing Program Begins Monday, Sept. 8, 9:00 A. M.; Final Registration, Monday, Sept. 15.

Sept. 11, Thursday — Registration of Sophomores.

Sept. 12, Friday — Registration of Upper Division Students.

Sept. 16, Tuesday — Regular Session of Academic Year Begins; 9:00 A. M., Schola Brevis.

Sept. 25, Thursday — Latest Date for Changes in Registration and Delayed Registration.

Oct. 3, Friday — Mass of the Holy Ghost, 8:45 A. M., Church of the Most Holy Name of Jesus; University Convocation 11:00 A. M., Holy Name School Auditorium.

Nov. 1, Saturday — Solemnity of All Saints.

Nov. 19, Wednesday — Mid-Semester Advisory Reports; Thanksgiving Recess Begins After Last Scheduled Class.

Nov. 24, Monday — Classes Resumed.

Dec. 8, Monday — Solemnity of the Immaculate Conception.

Dec. 19, Friday — University Convocation, 11:00 A. M.

Dec. 20, Saturday — Christmas Vacation Begins After Last Scheduled Class.

1942

Jan. 5, Monday — Classes Resumed.

Jan. 26, Tuesday — First Semester Examinations Begin.

Second Semester

Feb. 2, Monday.....Second Semester Begins.

Feb. 13, 14,
Friday, Saturday.....Examinations for Removal of First Semester Conditions.

Feb. 16, 17,
Monday, Tuesday.....Mardi Gras Holidays.

Feb. 20, Friday.....University Convocation, 11:00 A. M.

March 2, Monday.....Theses Due in Final Form from Candidates for Degrees to be Conferred in June, 1942.

March 4, 5, 6,
Wed., Thur., Friday.....Annual Retreat for All Students.

April 1, Wednesday.....Mid-Semester Advisory Reports.
Easter Vacation Begins After Last Scheduled Class.

April 8, Wednesday.....Classes Resumed.

April 16, Thursday.....University Convocation, 11:00 A. M.

May 14, Thursday.....Ascension Day.

May 18, Monday.....Second Semester Examinations Begin.

May 31, Sunday.....Baccalaureate Services, 10:00 A. M.

June 1, Monday.....Commencement Exercises, 8:00 P. M.

June 9, 10, 11,
Tues., Wed., Thur.....Registration for Summer Session.

June 12, Friday.....Convocation; Schola Brevis.

July 29, Wednesday.....Commencement Exercises, Summer Session.

COLLEGE OF MUSIC

Affiliated in 1932

OFFICERS OF ADMINISTRATION

Rev. Percy A. Roy, S.J., Ph.D., *President of the University*

Rev. Warren J. Barker, S.J., A.M., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Miss Mary M. Scott, *Secretary of the Faculty*

Miss Ella de los Reyes, Mus.B., *Secretary to the Dean*

Miss Carmel V. Discon, A.M., *Registrar*

Mr. Guy J. Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus.D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada, 1931; Artist Teacher, Louisiana State University, 1932-1933; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940.

Guy F. Bernard, Mus.M.

Associate Professor of History and Piano (1936).—B.Mus., Loyola University, 1935; Mus.M., Eastman School of Music, University of Rochester, 1938.

Mildred Cazenavette, B.Mus.

Instructor of Theory (1935).—B.Mus., Loyola University, 1936.

Michael Cupero, B.Mus.

Instructor of Trumpet (1932).—First trumpetist, New Orleans Symphony Orchestra; B.Mus., Loyola University, 1933; Director of University Band, 1930—.

Rosalie Passalaqua Duvic, B.Mus.

Instructor of Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1929; Diploma in Violin, ibid., 1926; Member of Phi Beta, National Music Fraternity.

Ferdinand Dunkley

Professor of Organ, Theory and Composition (1934).—Fellow of the Royal College of Organists, London; American Guild of Organists; studied at Royal College of Music, London; prize winner for Orchestral Suite, London; Certificate in Counterpoint, Trinity College, London.

Ettore Fontana

Instructor of Trombone.—First trombone, New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Milan.

Benjamin Samuel Konikoff

Instructor in Instrumental Methods (1940).—Director of Band and Symphony Orchestra, State A. & M. College, Magnolia, Ark., 1934; Assistant Band Director, Loyola University.

Ralph Lacassagne, B.Mus.

Instructor of Flute.—B.Mus., Loyola University, 1937.

Irving L. Lyons, B.Mus.

Accompanist.—B.Mus., Loyola University, 1940.

Carmen Valenzuela Marechal, B.Mus.

Instructor of Piano (1938).—B.Mus., New Orleans Conservatory of Music, 1922; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Instructor of Voice (1936).—B.Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank La Forge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Jean Paquay

Instructor of Clarinet.—First Clarinet, New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Liege, Belgium.

Ella de los Reyes, B.Mus.

Associate Professor of Violin and Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B.Mus., Loyola University, 1940.

Eugenia Tebault, B.Mus.

Instructor in Theory (1936).—B.Mus., Loyola University, 1936; Instructor of Piano; Member of Phi Beta, National Music Fraternity.

Camilla A. Torre, B.Mus.

Instructor in School of Music (1938).—B.Mus., Loyola University, 1937.

Mary M. Scott

Professor of Piano (1932).—Studied pianoforte under Otto Weber; graduate, Leipsic University; Marguerite Elie Samuel, from the Paris Conservatory; Faelton Pianoforte School, Boston; Louis Arthur Russell, Newark, N. J.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church, Brooklyn, N. Y.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Anthénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from the institution to found the New Orleans Conservatory of Music and Dramatic Art.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Scholarships The Mary B. Scott Memorial Scholarships:

One for Theoretical and Collegiate course.

One in Pianoforte.

Phi Beta Scholarship for Theoretical courses only.

Scholarship applications will receive consideration only if properly made.

Application blanks can be obtained from the office of the Registrar and should be returned to that office not later than July 15th.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra

playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

Radio The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

ADMINISTRATIVE PROCEDURE

Entrance Requirements Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

Entrance Examinations Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

Courses Offered The Loyola College of Music offers the following courses:

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
   (c) With Composition as a Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.

Classification Of Courses The courses of instruction are classified into three groups:

Group I Applied Music, instrumental or vocal.

Group II Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

Group III Academic Courses offered in the Arts and Sciences College of Loyola University.

Group I Private and class instruction in:

Piano, Violin, Viola, Cello, Organ, Voice, and Orchestral Instruments, Orchestra, Chorus, Chamber Music.

Group II Required of all candidates:

Dictation, Sight Reading, Theory, Harmony, Counterpoint, Appreciation, Analysis, and History of Music.

Required in one or more departments and electives in all other departments:

Counterpoint, Canon Fugue, Contrapuntal and Harmonic Dictation, Orchestration, Composition, Conducting, Chorus or Orchestra, Methods in School Music, Instrumental Methods.

Practice teaching.

Group III Required of all:

English, Foreign Language, Psychology.

Required in one or more departments and elective in all departments:

Dramatic Art, Esthetics, Physics and Acoustics, Education, Psychology.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree.

(b) **Special Students** Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

Degrees The degree of Bachelor of Music is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition must be paid at the beginning of each semester.

At the time of enrollment, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates.

FEES

Matriculation fee (payable to Loyola University at time of enrollment only)	$ 5.00
Registration fee (payable to Loyola University)	5.00
Library fee (payable to Loyola University)	5.00
Athletic fee (payable to Loyola University)	10.00
Publication fee (payable to Loyola University)	2.00
Registration fee (payable to College of Music)	10.00

TUITION

Academic Courses (payable to Loyola University)	$10.00
Theoretical Music Courses (payable to College of Music)	75.00
Applied Music:	
For Students Majoring in Either Voice or Instrument	80.00
For Students Majoring in School Music	70.00

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Requirements The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowsky, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.
Bach: Partitas, French and English Suites.
Studies: Czerny, Op. 740; Cramer, etc.
Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.
Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Requirements To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Sonatas, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violoncello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Requirements Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Requirements To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight, and should show, either by examination or by residence, pianistic ability of grade 4 (freshman year). If the applicant has not this ability, it is required that he study piano with credit until the necessary degree of attainment is reached.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggi. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggi, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Composition 301-302 Original compositions in smaller forms. Song form with trio inclusive.
Prerequisite: Elementary Theory. 6 sem hrs. cr.

Composition 303-304 Composition in larger forms. Choral, Chamber and Orchestral. 6 sem. hrs. cr.

Conducting 301-302 Use of baton. Score reading. Practice in conducting small combinations of two to four parts.
Score reading and practice in conducting the Junior Orchestra and Chorus. 2 sem. hrs. cr.

Counterpoint 301-302 Two-part counterpoint—all species.
Two-part inventions.

Counterpoint 303-304 Three-part strict counterpoint—various species.
Three-part inventions. 3 sem. hrs. cr.

Counterpoint 305-306 Canon and Fugue.
Study of the subject and answer; counter-subject episodes and stretto. Analysis, scoring and writing of real and tonal fugues. 6 sem. hrs. cr.

Ear Training 101-102 Rhythmic and Melodic dictation. Recognition of diatonic intervals. Dictation of diatonic melodies. Recognition of augmented and diminished intervals. Dictation of melodies with simple modulations. 2 sem. hrs. cr.

Ear Training 201-202 Contrapuntal Dictation. Melodic dictation continued, faster tempo and speed in registration. Contrapuntal dictation in two voices. Harmonic dictation in three or four voices. 2 sem. hrs. cr.

Ear Training 203-204 Difficult dictation—Melodic, Contrapuntal and Harmonic. 2 sem. hrs. cr.

Form and Analysis 201-202 The construction of Phrases, Periods, simple and with extensions. The two and three-part forms. 2 sem. hrs. cr.

Form and Analysis 301-302 Developed two and three-part forms. The song form with subordinate song. The Rondo forms. The Sonata form. 4 sem. hrs. cr.

Form and Analysis 203-204 Applied. 6 sem hrs. cr.

Harmony and Keyboard Harmony 101-102 Principles of chord connection—root position and inversion.
Dominant and secondary seventh chords.
Chords of the ninth. Harmonization of given basses.
Harmonization of given melodies using acquired material.
6 sem. hrs. cr.

Harmony and Keyboard Harmony 201-202 Altered harmony. Modulation. Harmonization of given basses and melodies. Passing notes. Suspensions. Anticipations. Harmonization of Folk Songs and original melodies. Application of acquired knowledge of musical form. 6 sem. hrs. cr.

Harmony 203-204 Harmonization of chorals, original melodies and folk songs. 6 sem. hrs. cr.

Harmony 205-206 Study of modern harmony 6 sem. hrs. cr.

History of Music 301-302 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs. cr.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs. cr.

Methods 305-306 Courses of study for high schools and normal schools.
Material for Chorus, Glee Club, and Orchestra.
Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs. cr.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach in schools under supervision. 4 sem. hrs. cr.

Methods—Instrumental Grade 301-302 Study of instrumental class pedagogy. The teaching of String and Woodwind classes in elementary grades. Problems of organization and equipment; suitable material is studied. 4 sem. hrs. cr.

Methods—Instrumental Grade 303-304 Continuation of Methods 302 with special attention to ensemble combinations. Development of Brass and Percussion classes. 4 sem. hrs. cr.

Orchestration 301-302 A study of orchestra and band instruments.

Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs. cr.

Orchestration 303-304 This course is intended for students majoring in Composition, and covers the textbooks "Traite d'Orchestration," Gevaert, and "Principles of Orchestration," Rimsky-Korsakow. 3 sem. hrs. cr.

Sight Singing 101-102 Sight singing in Treble and Bass clefs. Sight singing in two voices. Theory. Sight singing in Alto and Tenor clefs. Sight singing in three voices. 2 sem. hrs. cr.

Sight Singing 201-202 Sight reading of music with changing clefs. The mezzo-soprano and baritone clefs. Sight reading, using all acquired material. 2 sem. hrs. cr.

For description of courses in academic subjects, see Bulletin of Arts and Sciences.

REQUIREMENTS FOR THE DEGREE IN COMPOSITION

A student who wishes to enter the department of Composition must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department (page 12), show decided musical talent, creative ability, and satisfy the prerequisites.

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

DESCRIPTION OF COURSES IN SCHOOL MUSIC

Requirements The courses in the School Music Department are so organized as to prepare well-trained teachers of Music for the elementary and high schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the elementary schools, and of vocal music primarily in the high schools and normal schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in schools and colleges, and to teach theoretical and applied music courses in high schools.

The course of study is so planned as to satisfy the requirements for the obtaining of a teacher's certificate from the Louisiana State Board of Education.

For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught. For graduation the candidate must have acquired a degree of ability equal to what ordinarily would be termed as Grade II in all of these instruments.

A. General Supervisor

For the Bachelor of Music degree with General Supervision as principal study, proficiency of Grade 3 in piano (with emphasis on sight reading and technical facility rather than on memorization of pianoforte literature) (see page 22) and Grade 2 in voice is required. For special fee class instruction see page 12.

Participation in the University Choral Union or Symphony Orchestra and the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise, participation in ensemble groups will be required without additional credit during the Junior and Senior years.

B. Instrumental Supervisor

For the Bachelor of Music degree with Instrumental Supervision as principal study, proficiency of Junior Standing on one orchestral instrument is required, and one year of private instruction on basic orchestral instruments. The selection must include a representative of the string, woodwind, and brass sections of the Orchestra.

The degree of proficiency in Minor instrument is of Elementary Standing, grades 1 and 2. It is understood that if, at the end of the allotted time, the degree of proficiency is not reached, the study will have to be continued. Credit will not be given until a satisfactory examination is passed.

Participation in the University Symphony Orchestra and the University Band is required during each year of residence, without additional credits, of all students electing instrumental classes.

Likewise, participation in ensemble groups will be required without additional credit during the Junior and Senior years.

Extra fees are charged for Applied Music. (See page 12.)

DESCRIPTION OF COURSES IN APPLIED MUSIC AS REQUIRED IN MUSIC EDUCATION

(Minor Instruments)

Flute 1-2 Diatonic and Chromatic scales and arpeggios in all keys.

Exercises: Pares, Maquarre, De Lorenzo; orchestra studies, chamber music, works by Bach, etc.

Oboe 1-2 Diatonic and Chromatic scales and arpeggios.
Exercises: Pares and Barret; orchestra studies and woodwind ensemble; selected pieces.

Clarinet 1-2 Diatonic and Chromatic scales and arpeggios.
Exercises: Studies, Langelus; transposition studies; and woodwind ensemble. Fantasia and Rondo-Weber and other works of similar value.

Bassoon 1-2 Diatonic and Chromatic scales and arpeggios.
Studies: Wessenborn (revised edition); Pares, Orchestra Studies; woodwind ensemble.

French Horn 1-2 Breathing, tonguing, embrochure tone production, transposition scales and arpeggios.

Studies by Eric Hauser; orchestral studies; brass ensemble; selected works.

Trumpet 1-2 Tone production, breathing, tonguing, embrochure, scales and arpeggios.

Studies: S. Jacome, Arban, Goldman; orchestra studies; brass ensemble.

Trombone 1-2 Scales and arpeggios, tone production, breathing.

Studies: Muller, Clarke, etc.; orchestra studies; brass ensemble.

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kaysel, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 11—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kulau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

DESCRIPTION OF ACADEMIC COURSES

In order to meet the requirements of the National Association of Schools of Music the following standards have been set for Group III:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

DEPARTMENTAL REQUIREMENTS

BACHELOR OF MUSIC DEGREE

With Voice As a Major Subject

Lower Division

Group I

	Sem. Hrs.
The study of Voice during each year of residence	14
The study of Piano during each year of residence	2

Group II

Theoretical Courses:

Two years of Sight Singing and Ear Training	8
Two years of Harmony and Keyboard Harmony	12
Analysis of Form	2
Chorus	2

Group III

Academic Courses:

English	12
French	12

Upper Division

Group I

Voice	16
Piano	2

Group II

Theoretical Courses:

Form and Analysis	4
History of Music	4
Conducting Choral or Orchestra	2
Counterpoint	6
Chorus	4
Recital Criticism	2
Graduation Recital	2

Group III

Academic Courses:

German	3
Italian	3
Psychology	6
Dramatic Art	2

BACHELOR OF MUSIC DEGREE

With an Instrumental Major

Lower Division

Group I

	Sem. Hrs.
The study of the Major Instrument during each year of residence	14

Group II

Theoretical Courses:

Two years of Sight Singing and Ear Training	8
Two years of Harmony and Keyboard Harmony	12
Analysis of Form	2
Orchestra, Chorus and Band	4

Group III

Academic Courses:

English	12
French	12

Upper Division

Group I

Major Instrument	16

Group II

Theoretical Courses:

Form and Analysis	4
Counterpoint (one year)	6
Orchestration (one year)	4
History of Music	4
Composition (one year)	4
Chamber Music or Ensembles	4
Orchestra, Chorus and Band	4
Recital Criticism	2
Graduation Recital	2

Group III

Academic Courses:

Psychology	6

BACHELOR OF MUSIC DEGREE

With Composition As a Major Subject*

Lower Division

Group I

	Sem. Hrs.
Applied Music:	
Major instrument (four years)	8
Minor orchestral instrument and orchestra	4

Group II

Theoretical Courses:	
Sight Singing and Ear Training and Chorus	4
Harmony and Keyboard Harmony	12
Analysis of Form	12

Group III

Academic Courses:	
English	12
French	12

Upper Division

Group I

Applied Music:	
Major instrument	8
Minor instrument and Orchestra	2

Group II

Theoretical Courses:	
History of Music	8
Counterpoint and Fugue	12
Orchestration and Score Reading	6
Conducting and Chorus	2
Recital Criticism	4
Orchestra	4
(a) One movement Sonata Form (b) Four-part Fugue (c) Songs or Pieces for instrument (d) Scoring for full orchestra	12

Group III

Academic Courses:	
Psychology	6

*For special requirements see page 19.

BACHELOR OF MUSIC DEGREE

IN MUSIC EDUCATION

(a) General Supervisor

Lower Division

Group I

Applied Music:	Sem. Hrs.
Piano	12
Voice	12

Group II

Theoretical Courses:

Sight Singing and Ear Training and Chorus	8
Harmony and Keyboard Harmony	12
Analysis of Form	2

Group III

Academic Courses:

English	12
French	12

Upper Division

Group I

Applied Music:

Piano	6

Group II

Theoretical Courses:

History of Music	4
Conducting and Chorus	2
Counterpoint	3
Form and Analysis	4

Group III

Dramatic Art	2

Group IV

Education:

1. In general:

Principles of Teaching	8
Psychology	6
Physical Education	4

2. In Music:

Special Methods	8
Directed Practice Teaching and Observation	4

(b) Instrumental Supervisor

Lower Division

Group I

	Sem. Hrs.
Applied Music:	
Principal Orchestral Instrument	6
Minor Orchestral Instrument, Orchestra and Band	6
Piano	6

Group II

Theoretical Courses:	
Sight Singing and Ear Training and Chorus	8
Harmony and Keyboard Harmony	12
Analysis of Form	2

Group III

Academic Courses:	
English	12
French	12

Upper Division

Group I

Applied Music:	
Principal Orchestral Instrument	6
Minor Orchestral Instrument, Orchestra and Band	6
Piano	3

Group II

Theoretical Courses:	
Form and Analysis	4
History of Music	4
Conducting and Chorus	2
Counterpoint	3
Orchestration	4

Group IV

Education:	
1. General:	
Principles of Teaching	8
Psychology	6
Physical Education	4
2. In Music:	
Special Methods	8
Directed Practice Teaching and Observation	4

DEGREES CONFERRED

Session 1939-1940

COLLEGE OF MUSIC

BACHELOR OF MUSIC

Abramson, David
Andrus, Eula
Kistner, Louis
Lafaye, Alice L.
Luft, Marguerite C.
Lyons, Irving
Moses, Anne Theard
Pomarici, Josephine M.
Quinn, Mary A.
Smith, Vera
Valentino, Anthony R.
Wagner, Abigail R.

REGISTER OF STUDENTS

1940-1941

Seniors

Barrientos, Marion	Louisiana
Blanchard, Katherine	Louisiana
Carriere, Lucille	Louisiana
Chambers, Charles	Louisiana
Coulter, Chester	Louisiana
Enser, Helen	New York
Ganucheau, Mary	Louisiana
Galjour, Warren	Louisiana
Glorioso, Maryann	Louisiana
Hardy, Eunice Reed	Louisiana
Herbert, Merle M.	Louisiana
Jaubert, Margery	Louisiana
Joyner, Isabelle	Mississippi
Keenan, Patricia M.	Louisiana
Maggiore, Joseph	Louisiana
Massimini, Henrietta M.	Louisiana
Steeg, Emmanuel	Louisiana

Juniors

Arena, Rita	Louisiana
Bassich, Mary A.	Louisiana
Bernstein, Irene	Louisiana
Chacherie, Naomi E.	Louisiana
Guepet, Violet M.	Louisiana
Goldstein, Irving D.	Louisiana

LeBlanc, Daniel	Louisiana
Lloveras, Lorraine M.	Louisiana
Longefosse, Matthew L.	Louisiana
Messina, Fanchon I.	Louisiana
Romero, Manuel	Louisiana
Shelton, Byron	Louisiana

SOPHOMORES

Burson, Rita Agnes	Louisiana
Campbell, Carolyn	Louisiana
Caravella, Gloria Elizabeth	Louisiana
Clancy, Martin Michael	Louisiana
Condon, Rita	Louisiana
Crane, Mary	Louisiana
Cupero, Vivian	Louisiana
Farlowe, Beven	North Carolina
Halverson, Eric	Louisiana
Hood, Norma Patricia	Louisiana
Huber, Hilda	Louisiana
Huete, Ernest Joseph	Louisiana
La Rocca, Anthony Joseph	Louisiana
Lassalle, Eugenie Louise	Louisiana
Peranich, Curtis	Mississippi
Pertuit, Thelma Mary	Louisiana
Rome, Doris Ann	Louisiana
Ryan, William Joseph	Louisiana
Shelton, Mary Louise	Louisiana
Tisdale, Eva	Louisiana
Wagner, Gloria Helen	Louisiana
Weeser, Arthur Joseph	Louisiana

FRESHMEN

Albright, Martha Lee	Louisiana
Bittenbring, Leonie E.	Louisiana
Bloemer, Joseph Henry	Louisiana
Bodet, Lynn Oral	Louisiana
Campbell, Lawrence	Louisiana
Colomes, Lois Agnes	Louisiana
Dwyer, Miriam	Louisiana
Ello, Joseph Gerard	Louisiana
Huber, Erna Elsie	Louisiana
Jacobs, Ruth Dorothy	Louisiana
Kemp, Frederick	Louisiana
Kistner, Vernon Robert	Louisiana
Kross, Shirley	Louisiana
McHughes, Elaine Edward	Louisiana
Maggiore, John Angelo	Louisiana
Molenar, Joseph Peter	Louisiana

Muhs, Marietta ..... Louisiana
Oschwald, Anne Rose ..... Louisiana
Schneider, Frank ..... Louisiana
Simon, Gloria ..... Louisiana
Tillotson, Elsie ..... Louisiana
Wentworth, Thomas ..... Florida

Part-Time Students

Graduates

Carey, Mona Marguerite ..... Louisiana
Dupont, Cecile ..... Louisiana
Ford, Camille ..... Louisiana
Matthews, Frances Ellen ..... Louisiana

Part-Time Students

Abadie, Ethma Elizabeth ..... Louisiana
Albrecht, Louise Marie ..... Louisiana
Allison, Clo ..... Louisiana
Antoine, Roy ..... Louisiana
Blanc, Euphemie ..... Louisiana
Blanc, Louis ..... Louisiana
Creger, Catherine ..... Louisiana
Ellison, Donald ..... Louisiana
Hindman, Father Edward ..... Louisiana
Hosheit, Sister M. Basil ..... Louisiana
Murphy, Isabelle ..... Louisiana
Neely, Sister Laurana ..... Louisiana
Robira, Father Maur ..... Louisiana
Sadler, Walter ..... Louisiana
Taillac, Lucian ..... Louisiana
Tortorich, Mary ..... Louisiana
Twilbeck, Herman J. ..... Louisiana
Voegtlin, Muriel ..... Louisiana

Special Students

Andrew, Iona ..... Louisiana
La Garde, Charles ..... Louisiana
Guma, Alfonse ..... Louisiana
Kraus, Roby ..... Louisiana
Picone, Joseph ..... Louisiana
Rotolo, Marian ..... Louisiana